

*MUSICA OXONIENSIS.*

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A  
COLLECTION  
OF  
SONGS:  
FOR  
One and Two Voices,  
WITH THE  
THOROUGH-BASS.

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Publilh'd by *Francis Smith*, and *Peter de Walpergen* Letter-  
Founder, by whom 'twas Cut on Steel, and Cast,  
by the Directions of the former.

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OXFORD:

Printed by *Leon. Lichfield*: And are to be Sold by *John Wallis*, Musical Instrument-Maker in Ordinary to His Majesty, at the *Golden Harp* and *Hoboy* in *Catherine-street*; near *Somerset-house* in the *Strand*. And *John Hare*, Musical Instrument-Maker, at the *Golden Viol* in *St. Paul's Church-yard*, and at his Shop in *Freeman's Yard*, *Cornhil*, *LONDON*, 1698.

MUSICAL COMPOSITIONS

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OF

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WITH THE

THOROUGH-BASS

28...28

Published by Newman, Gandy, and Taylor at the Warehouse Corner  
London, by whom may be had on Steel, and Cast,  
by the Direction of the Printer.

OF WORDS

Printed by J. W. Smith, at the Warehouse Corner, in London.  
And by J. W. Smith, at the Warehouse Corner, in London.  
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TO THE  
*Much Honoured and Ingenious*  
**Thomas Hinxman, Esq.**  
OF  
*TRINITY-COLLEGE in OXFORD.*

SIR,

**T**HE following Sheets, being the first of this Kind that have been Publish'd, We make bold to Recommend them to the World, by prefixing your Name to them: And we are satisfy'd, that however our Performance be Approv'd of, every Body will Applaud our Choice of a Patron. 'Tis under your Protection therefore that they venture abroad, and 'tis from your Approbation that they hope to meet with a kind Reception: For *Musick* can never be better Recommended, than by your Judgment, unless you please to add your excellent Performance. But 'tis neither our Talent, nor Design to aim at Complements, our only Meaning is, to Honour this Specimen with your Name; and 'tis upon that Presumption that we hope to meet with either Encouragement, or at least Excuse from the rest of the World, if we are but so happy as to have it from You.

SIR,

*Your most Obliged, and*

*Most Humble Servants,*

F. SMITH, and P. de WALPERGEN.



# Lovers of Mufick.

We intend not, by what has been said, any Encomiums of our own Industry, any more than of the Science of Musick it self; since as this needs none, so we should be glad, for the publick Good, to be exceeded in the other.

*The Mufick is Compos'd by Good Masters, and several Songs by the same Hands and Others, may be procur'd and Monthly Publish'd, if the Work meets with Encouragement.*

Be pleas'd to take Notice, That the Binding of the Tails of the Notes, does not make them belong to One Syllable, except there be either a Tie over the Heads of those Notes, or a Division in the Syllable: and that this Character, or Mark, ♯ (which is used by the Italian Masters, and is call'd a Natural,) is intended so as to restore the Note following to its natural and true sound; as for Instance,



*If any Person has a valuable Collection of Musick, and is willing to have it Printed with this Character, if it be sent to our Printer, it shall be Carefully and Correctly done.*



*When Charming Teraminta.* A SONG in Two Parts,  
Set by Mr. John Welldon.



Hen charming Tera-minta Si - - - - -

Hen charming Te-ra - - minta Si - - - ngs, When charming

ngs, Ev'ry new Air, ev'ry new

Te - ra - min - ta Si - - - - - ngs, Ev'ry new Ai - -

Air, new Pa - ssion brings; Ev'ry new Air, ev'ry new Air, new Pa - - ssion brings:

- r, new Pa - ssion brings; Ev'ry new Air, new Air, new Air, new Pa - - ssion brings.

And now - - - - I Fear; Now I Tri - - -

Now I Re - solve, Now I Tri - - - - - amp.



## When Charming Teraminta, &amp;c.

umph, now, now Des - pair : Now I Tri - - - - - umph, now

now, now, now, now Des - pair : Now I Tri - - - - - umph, now, now, now,

now Des - pair. Her Face at last does all re - move, And my whole

now Des - pair. Her Face at last does all re - move, and my whole Breast con - sents to

Breast con - sents to Love, con - sents to Lo - - ve : My whole Breast con -

Love, my whole Breast con - sents to Love, my whole Breast con - sents to Love, my

sents to Love, consents to Lo - - - - - ve, con - sents to Love.

whole Breast consents, my whole Breast con - sents to Love, con - sents to Love.



When Charming Teraminta, &c.

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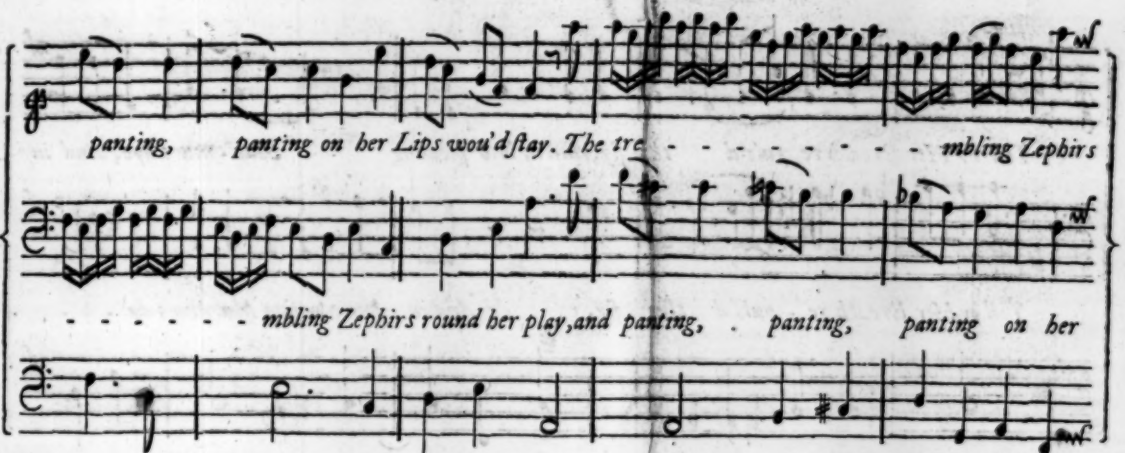


The tre



tre

play, The tre



panting, panting on her Lips wou'd stay. The tre

mbling Zephirs



round her play,rou - nd her play: Striving with di - vi - ded Bliss,now wou'd

Lips wou'd sta - y,rou - nd her play: Striving with di - vi - ded Bliss,

*When Charming Teraminta, &c.*

*Listen, now wou'd Listen, now wou'd Kifs, now wou'd Kifs, now wou'd*  
*now wou'd Kifs, now wou'd Kifs, now wou'd Listen, now wou'd Kifs,*

*Kifs, now, now, now, now, now, now, now wou'd Kifs,*  
*now wou'd Kifs, now, now, now, now, now, now, now, now, now, now, now wou'd Kifs,*

*Slow.*

*Till by Her Breath re - puls'd they fly, And in low pleasing Mur - murs dye, And in*  
*Till by Her Breath re - puls'd they fly, And in low pleasing Murmurs dy - -*

*low pleasing Mur - murs dye. Nor do I*  
*- - e, And in low pleasing Murmurs dye.*



When Charming Teraminta, &c.

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ORPHEUS'S SONG to the Satyrs, in the Mask of ORPHEUS  
and EURIDICE: Perform'd at the Boarding-School at  
Besselsleigh, in October 1697.

*Let me, Ye Satyrs, &c.* Set by Mr. Richard Goodson.

*Slow.*

*Flute.*

*Let me, ye Satyrs, let me know, let me know, why you thus, why you thus distur - - -*

*- b my Peace?*

*Let me, ye Satyrs, let me know,*

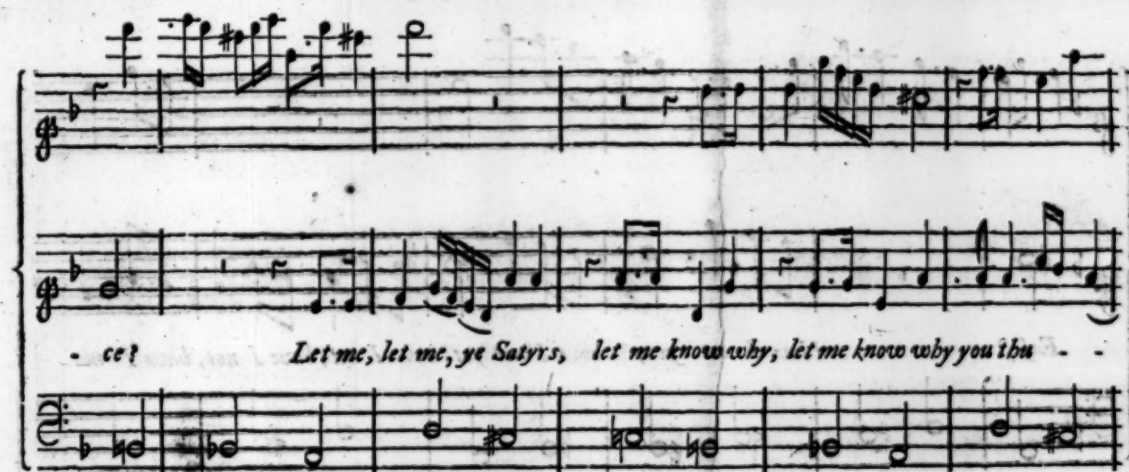


*Let me, ye Satyrs, &c.*

7



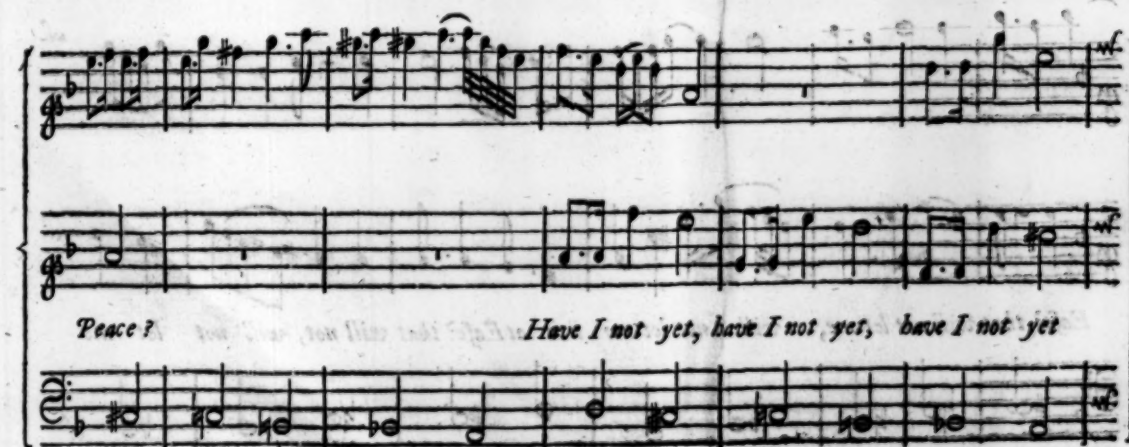
*let me know, why you thus, why you thus dis- tur - b my Pea*



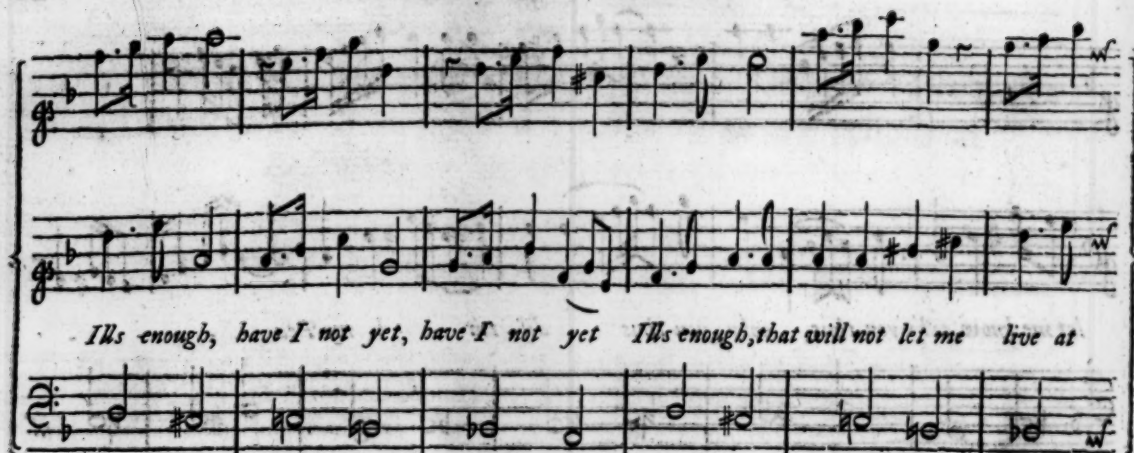
*- ce? Let me, let me, ye Satyrs, let me know why, let me know why you thus*



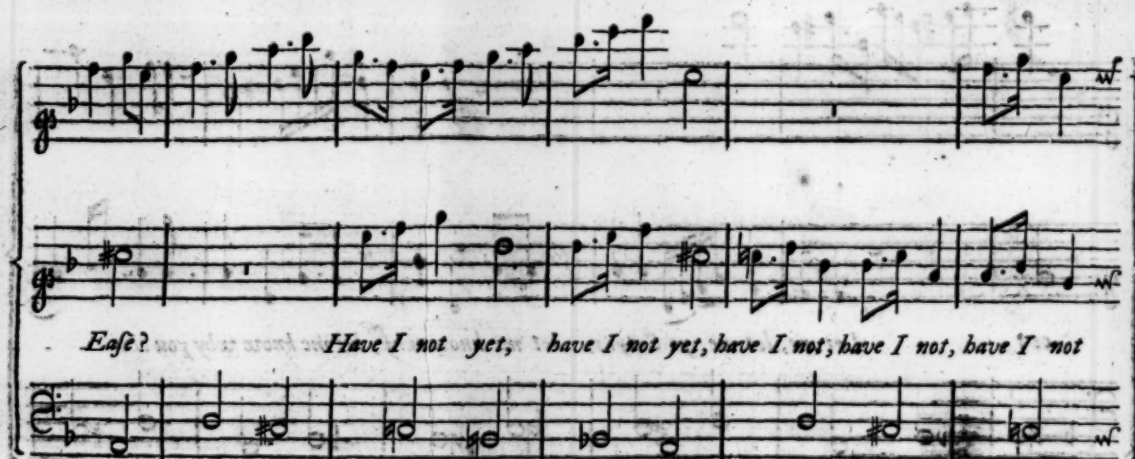
*- s dis- tur - b my Peace? why you thus dis- tur - b my*



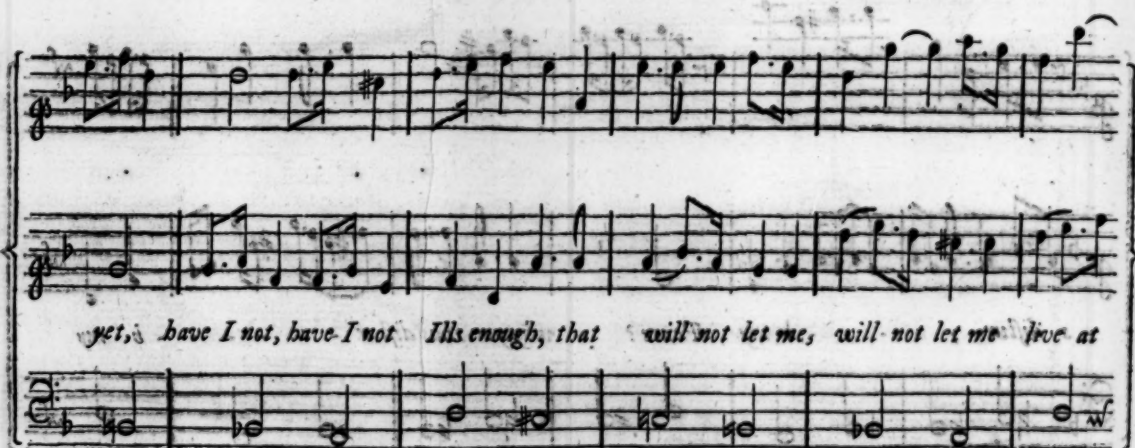
*Peace? Have I not yet, have I not yet, have I not yet*



*Ills enough, have I not yet, have I not yet Ills enough, that will not let me live at*



*Ease? Have I not yet, have I not yet, have I not, have I not, have I not*



*yet, have I not, have I not Ills enough, that will not let me, will not let me live at*



*Ease? that will not let me, will not let me live at Ease? that will not, will not let me*

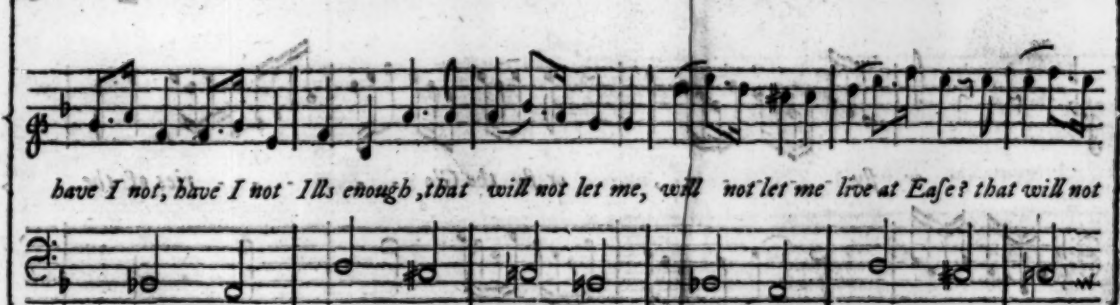


Let me, ye Sarys, &c.

9



live at Ease? Have I not yet, have I not yet, have I not, have I not, have I not yet,



have I not, have I not Ills enough, that will not let me, will not let me live at Ease? that will not



let me, will not let me live at Ease? that will not, will not let me live at Ease?



DO *From shining Courts, &c.* Set by Mr. R. Goodson.  
*Orpheus's Song to the Woods, in the Mask of Orpheus and Euridice.*

**D** From shining Courts there's none, none,  
 there's none, none, there's none, no retreat; or fly  
 the Glories of the  
 Great: Except the Wise, except the Wise, and the Unfortunate: Except the Wise,  
 except the Wise, and the Unfortunate. I,  
 ye Groves do humbly say, I, O ye



From Joining Courts, &c.

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Groves, Oye Groves do hum - - - b - ly, hum - - b - ly ~~then~~ To bid the

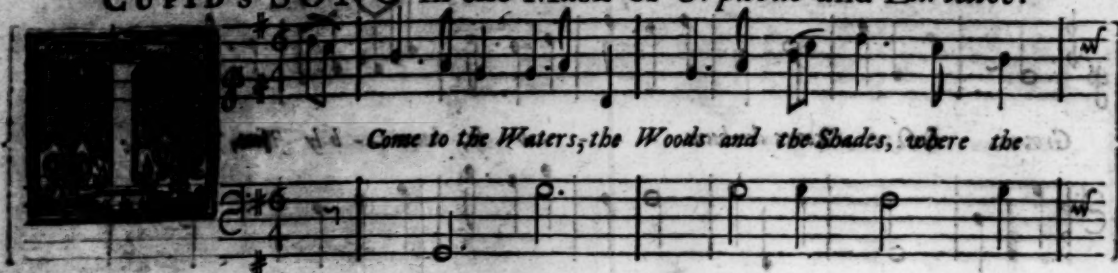
idle, idle, idle, to bid the idle World a - diu, a - diu, a - diu, adieu, a - diu

*Slow.*  
to bid the idle World a - diu; And here dis - close my very

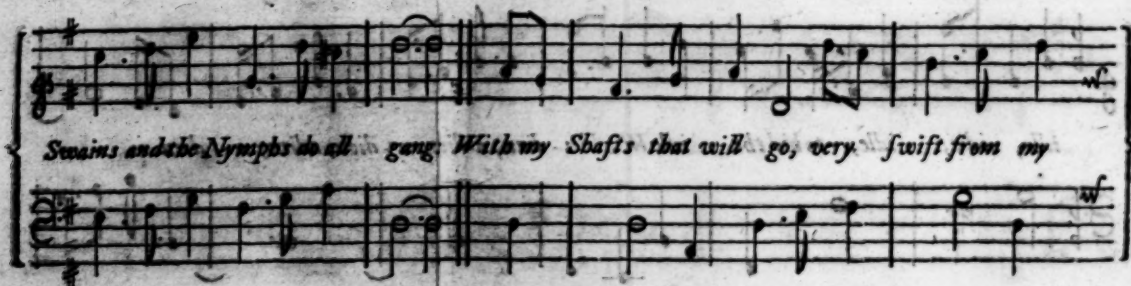
Soul, dis - close my very, very Soul to you, my very, very, very Soul, my

very, very, very, very Soul to you.

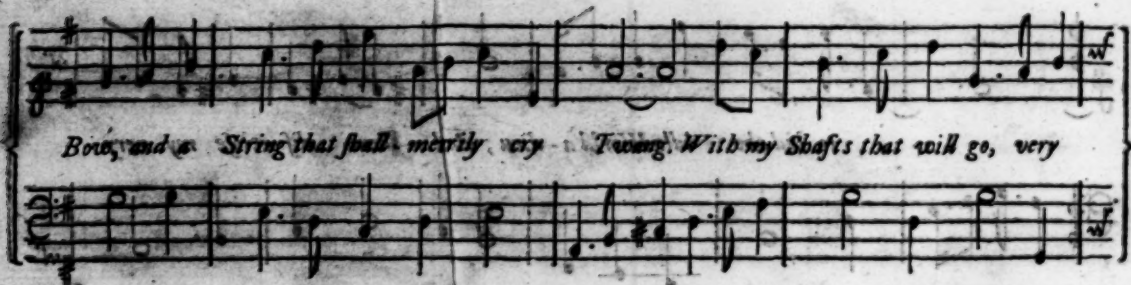
Empty musical staves at the bottom of the page.

**CUPID'S SONG** in the Mask of *Orpheus and Euridice*.


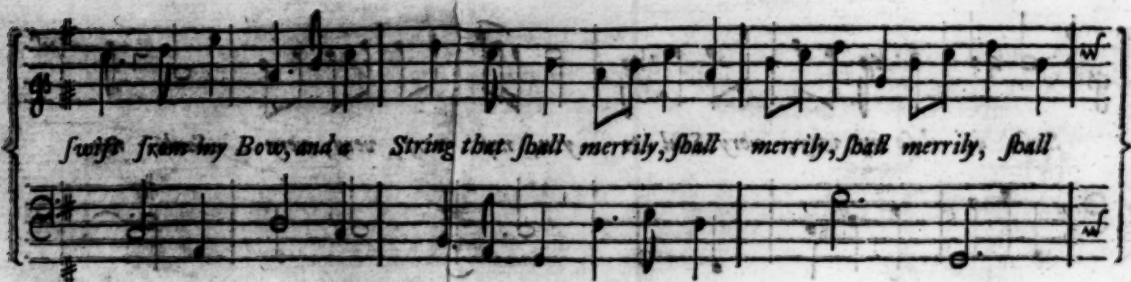
*Come to the Waters, the Woods and the Shades, where the*



*Swains and the Nymphs do all in gang With my Shafts that will go, very swift from my*



*Bow, and a String that shall merrily cry Twang With my Shafts that will go, very*



*swift from my Bow, and a String that shall merrily, shall merrily, shall merrily, shall*



*merrily, shall merrily cry Twang.*

**II.**

*An obstinate Swain  
Shall receive twice the Pain,  
And my Shaft shall stick up to the Fang:  
But who e're courts the Fight  
Shall find his Wounds light,  
And a String that shall merrily cry Twang.*





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